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# A Trio of Country Bumpkins: A Note on the Text of Verg. Aen. 5.300-301 

By Luis Rivero García, Huelva

Abstract: On the basis of the variants transmitted by the manuscripts, the text of Aen. 5.300 is discussed, centering on Virgil's usus of the language and his versification, as well as his recourse to etymologising with proper names.

Aen. 5.300-301:

tum duo Trinacrii iuuenes Helymus Panopesque adsueti siluis, comites senioris Acestae

Helymus $M P$ : helymusque $R p$ : Elymus Götte $\mid$ Panopesque $P R$ : panospesque $M$ : panopeusque $p$ : panopesse $c$ |

The manuscript transmission of this text presents us with variants which, in my view, are worthy of some consideration. For one thing, $R p$ offer a reading, helymusque, that cannot easily be explained as a mechanical copying error: Panopes $[q u e]$ does not have the same ending, which might have explained a skip from like to like, nor is the possibility of a retroactive repetition plausible.

It is also symptomatic that the reading helymusque would give rise to a hypermeter, a favourable context for this type of regularization ${ }^{1}$, however much the resulting physiognomy of the line, with the two proper names linked by the polysyndeton of -que ... -que, might be consistent with Virgilian usus ${ }^{2}$. Naturally, in order to be able to read such a hypermetric hexameter, Panopesque would require a long -o-, when in fact it has a short one. Now, it so happens that the character Panopes appears in no other poetic text, either before or after this

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1 For the case of Aen. 3.684, see L. Rivero - J.A. Estévez, "Further Remarks on Verg. Aen. 3.684-6", Maia 61 (2009) 93-100.
2 For the hypermetric hexameter and its high frequency in Virgil, see F. Cupaiuolo, "esametro", Enciclopedia Virgiliana, II (Roma 1985) 375-379, 377 (with copious bibliography on 378-379) and S.J. Harrison, Vergil, Aeneid 10. With Introduction, Translation and Commentary (Oxford 1991) 281 ad Aen. 10.895. As Cupaiuolo himself points out, there is a final -que in 16 of the 20 cases generally accepted ( 17 out of 21 if we add Aen. 3.684, and cf. also 11.631). For the specific form with polysyndeton in -que ...-que, very much to Virgil's taste (Georg. 2.344;443;3.242;377; Aen. 1.332;2.745;4.558 [9.650]; 629;5.753; 7.470; 10.895), see N. Heinsius' note on Aen. 3.684, in P. Burman, P. Virgilii Maronis opera. Accedunt ... praecipue Nicolai Heinsii notae nunc primum editae. Ed. P. Burmannus et P. Burmannus junior (Amstelodami 1746) II, 452.
passage ${ }^{3}$, which means that this -o- is short because we need it to be, in accordance with the shape of the line as it has come down to us. Therefore, another reading generally ignored by the editors takes on special importance here, especially since it is from such an authoritative manuscript as $M$, a reading which is in itself metrically aberrant: PANOSPESQ4. In short, the name Panöpes in this line is conditioned by the demands of the verse and may well be a banalization created from the adjective Panopeus (and note the reading of codex $p$ ), the first appearance of which in the whole of Latin literature occurs exactly sixty lines above, during the ship-race (1.240 Panopeaque uirgo), and from the female name Panope, as well as from the Homeric form П $\alpha v \circ \pi \hat{\eta} \circ \varsigma$ at $I l .23 .665$, corresponding to a character who certainly not by chance - of this there can be no doubt - is the father of the rival of Euryalos in the boxing contest. Let us analyse the passage, then, in case it contains indicators which might orient our final decision on the text.

From the dramatic point of view, Virgil is introducing us to two characters who share the condition of iuuenes Trinacrii and who are participating in the footrace. But while Helymus was previously named in 5.73 as a representative of one of the age groups that were to take part in the competitions ${ }^{5}$, and would

3 See L. Polverini, "Panope", Enciclopedia Virgiliana, vol. III (Roma 1987) 954-955. We re-encounter him, naturally following Virgilian lines, only in the isolated citation of the character in Hyg. 273.16 (secundo deinde certamine cursu Nisus, Euryalus, Diores, Salius, Helymus, Panopes; uicit Euryalus, accepit praemium equum phaleris insignem, secundo Helymus Amazoniam pharetram, tertio Diores galeam Argolicam, Salio exuuias leonis donauit, Niso clipeum opus Didymaonis), as well as in the interpretatio ad loc. of Tiberius Claudius Donatus, which we shall see below. It should be recalled, in any case, that for the text of Hyginus we depend, for this passage, on the authority of the edition by Mycillus (Basileae 1535), on the merits and limitations of which we would refer the reader to the praefatio of Hyginus. Fabulae, ed. P.K. Marshall, editio altera (Monachii et Lipsiae 2002), v-xiv, or to the clear summary in M.D. Reeve, "Hyginus", in L.D. Reynolds, ed., Texts and Transmission: A Survey of the Latin Classics (Oxford 1983) 189-190.

4 As usual, it is Ribbeck ( $P$. Vergili Maronis opera,recensuit Otto Ribbeck, vol. II, Aeneidos Libri I-VI [Lipsiae 1860] 264) who reports both readings, while the bulk of the editors limit themselves to giving only the first reading at most. I detect some interest in seeking sense in the readings only in Conington (The Works of Virgil with a Commentary by J. Conington and H. Nettleship (Hildesheim/New York 1979) [= London $\left.{ }^{4} 1884\right]$, vol. 2 (Aen. I-VI) 358 ad loc.), as is also habitual in this splendid commentary: "Rom. 'Helymusque', Med. 'Panospesque', readings which might possibly stand if combined".
5 See J.W. Mackail, The Aeneid (Oxford 1930) 171 ad loc. and Conington's note ad loc. (see n. 4,335). For the character, see Servius' and (in italics) DServius' commentary ad Aen. 5.73: "HOC ELYMVS FACIT princeps Troianorum, qui dicitur tres in Sicilia condidisse ciuitates Ascam, Entellam, Egestam. Alii dicunt eum post incensum Ilium cum Aceste in Siciliam uenisse eique participem fuisse. Alii Anchisae nothum filium tradunt. Fabius Helymum regem in Sicilia genitum, Erycis fratrem fuisse dicit". Also ad Aen. 5.300: "HELYMVS ecce ubi subtiliter Helymum cum Aceste ad Siciliam dicit uenisse cum ait',comites senioris Acestae"". See also P. Virgili Maronis opera varietate lectionis et perpetua adnotatione. Illustratus a Ch.G. Heyne. Editio quarta. Curavit G.P.E. Wagner. Hildesheim/New York 1968 (= Leipzig/London 1832), vol. II (Aen. I-VI) 841-845; L. Polverini, "Elimo", Enciclopedia Virgiliana, vol. II (Roma 1985) 199:"[C]erto è - in
then enjoy but slight protagonism during the race $(11.323,339)$, in that he ended up second - albeit somewhat accidentally -, yet Virgil completely forgets about his companion, without offering us the slightest detail to enable us to establish his ethos. And it is precisely this very void, this waste or passed-over dramatic opportunity offered by his characters that gives me grounds for suspicion, as it is so far from normal Virgilian poetic practice ${ }^{6}$. But, if Virgil is playing with the introduction of the characters, then the key must lie in the meaning of their names, or in their potential to evoke fresh meanings. So what are the names of these two runners meant to suggest to us? ${ }^{7}$

In the introduction of the group of Teucri mixtique Sicani (1.293) taking part in the foot-race, there is a gradatio that begins with the insignes Nisus and Euryalus (11.294-296), indisputable protagonists of the competition, and closes (1.302) with multi praeterea, quos fama obscura recondit. The characters Helymus and Panopes thus occupy second-last position. Both appear, within the group of Sicilians, as youthful counterpoints to the aged Acestes, but it so happens that each of the names, Helymus and Acestes, has a corresponding toponym or gens
ogni caso - che egli ha voluto accentuare notevolmente la 'sicilianità' di E.". Dion. Hal. 1.52 already mentions Helymus as having come from Troy to Sicily together with Acestes; Strabo $(13.1 .53,608)$ has him arrive with Aeneas; Fabius Pictor, as we have seen in the note by Servius Danielis, made him a native of Sicily. For another association of Helymus and Acestes as settlers of Sicily, cf. Sil. 14.45-47: miscuerunt Phrygiam prolem Troianus Acestes | Troianusque Helymus, structis qui pube secuta $\mid$ in longum ex sese donarunt nomina muris.
6 Albeit with reference to the catalogue in Aen. 7.647-817, see the observation of Macr. 5.15.14-15: in catalogo suo curauit Vergilius uitare fastidium [...] hic [sc. Vergilius] autem uariat uelut dedecus aut crimen uitans repetitionem, and 5.16.1: Vterque [sc. Homerus et Vergilius] in catalogo suo post difficilium rerum uel nominum narrationem infert fabulam cum uersibus amoenioribus, ut lectoris animus recreetur. On similar lines, the explicatio of De la Cerda (P. Virgilii Maronis priores sex libri Aeneidos argumentis, explicationibus, notis illustrati auctore Ioanne Ludouico de la Cerda Toletano societatis Iesu [Lugduni 1612] 542) emphasises the technical adroitness of Virgil in livening up, by means of the inclusion of descriptive elements for the characters, what could merely have been a tedious list, and compare the procedure followed by the poet when introducing the participants in the ship-race (5.114-123) or in the archery contest (5.491-499) or in the lusus Troiae (5.553-574). See also G. Monaco, Il libro dei ludi (Palermo ${ }^{21972}$ ) 104-106 and N. Horsfall, Virgil, Aeneid 7:A Commentary (Leiden/Boston/Köln 2000) 416-417 (especially 417, paragraph "(iv)").
7 For the exegetic line we are about to follow in the following pages, it may be of interest to read the consideration contained in O.S. Due, "Zur Etymologisierung in der Aeneis", in O.S. Due et alii, edd., Classica etmediaevalia F. Blatt septuagenario dedicata (Köbenhavn 1973) 270-279, as well as the chapter "The Poetic Function of Vergilian Etymologizing" in J.J.O'Hara, True Names. Verg il and the Alexandrian Tradition of Etymological Wordplay (Ann Arbor 1996) 102-111 (and see on p. 6: " $[\mathrm{M}]$ y observation has been that when etymological wordplay is significant in an Augustan poet, it is almost always a self-conscious poetic device"). See also the general considerations and the somewhat more timid conclusions of R. Maltby, "The Limits of Etymologising", Aevum Antiquum 6 (1993) 257-275 (esp. 257-264 and 275). For the relevance of proposing "multiple etymologies of the same name", see the section with this same title ibid. 271-275 and in O'Hara (supra) 12.
name. As Thucydides recalls in a key passage on the settling of Sicily $(6.2)^{8}$, the western part of the island was, until the arrival of the Greeks, occupied both successively and, at times, simultaneously by the different peoples in mutual dispute, by Sicani (who imposed the name of Sicania on the land previously called Trinacria), Elymi,Siculi (who imposed the definitive name of Sicilia) and Phoenician/Carthaginians, the latter being a people who, faced with the arrival of
 $\dot{\varepsilon} v \varepsilon ́ \mu o v \tau o ~(T h . ~ 6.2 .6) . ~ N o w, ~ H e l y m u s ~ o b v i o u s l y ~ l e a d s ~ u s ~ t o ~ t h e ~ E l y m i ~ ', ~ a n d ~ t h i s ~$ name may even evoke on a phonic level the city of Eryx, founded by this same people (cf. Th. 6.2.3, Verg. Aen. 5.759-760) on the western edge of the island. The name Acestes recalls the neighbouring locality of Acesta, a variant on other forms such as EgestalSegesta, also founded by the same ethnic group (Th. 6.2.3) ${ }^{10}$. Forming a geographical triangle with both, a name like Panormes could point us to the settlement of Пóvopuos ${ }^{11}$ (cf. Sil. 14.261), thus conjuring up a kind of "national team" from the north-west of Sicily, facing in a sporting context the newly arrived Trojans, a Sicilian grouping whose two youngest representatives were to be introduced as a duo (the third one, after Nisus - Euryalus and Salius Patron) by means of the polysyndeton -que ... -que (cf. Th. 6.2.6 $\xi v \mu \mu \alpha \chi_{i} \alpha \underset{\tau}{\tau} \varepsilon$
 oldest representative ( 1.301 senioris Acestae), this expression possibly containing an allusion to the greater age of Segesta over the two other localities (cf. 5.759760).

However, I do not think it necessary to conjecture Panormesque (and that despite the fact that the reading of $M$ could back it) because the traditional manuscript readings in themselves make sense ${ }^{13}$. First of all, it cannot be by chance that there is a link between 11.298-301 and the very opening of the Georgics (Georg. 1.16-20): "'Salius ... Patron' pick up 'patrium saltusque';'Panopes' picks up ‘Pan’; ‘Tegeaeae' echoes ‘o Tegeaee’; ‘siluis’ picks up 'Siluane’; and ‘Helymus' relates to 'aratri' (cf. $\begin{gathered} \\ \\ \lambda\end{gathered} \mu \alpha$,'stock of the plough') ${ }^{114}$. It is therefore not surprising

8 As was duly recalled by De la Cerda (n. 6) in his nota ad loc. (542-543).
9 A summary of the status quaestionis on this people in G.K. Galinsky, "Elimi", Enciclopedia Virgiliana, vol. II (Roma 1985) 198-199. See also P. Ovidius Naso, Metamorphosen. Kommentar von F. Bömer. Buch XII-XIII (Heidelberg 1982) 153 ad Ov. Met. 12.460.
10 And recall that the form of the genitive Acestae is common to the anthroponym Acestes and the toponym Acesta.
11 I note that this hypothesis was put forward some time ago in H. Mørland, "Nisus, Euryalus und andere Namen in der Aeneis", SO 33 (1957) 87-109 (103), and is taken up again by L. Polverini, "Panope", Enciclopedia Virgiliana, vol. III (Roma 1987) 954-955.
12 See Galinsky (n.9) 199: "È notevole la coincidenza cronologica tra la venuta dei Fenici in Sicilia e la genesi della ceramica cosiddetta elima"; see also G.K. Galinsky, Aeneas, Sicily, and Rome (Princeton 1969) 100-101.
13 What is more, the two are not incompatible, as the initial Pano-could in itself continue to evoke the name По́vop $\mu$ оц.
14 M. Paschalis, Virgil's Aeneid. Semantic Relations and Proper Names (Oxford 1997) 205, who adds in note 105: "The ${ }^{\prime} \lambda \omega \mu \alpha$, a cognate of $\varepsilon \dot{\imath} \lambda \hat{\lambda} \omega$, may have been curved (cf. also $\dot{\varepsilon} \lambda \hat{\prime} \omega$, 'roll around').
that in this rustic context " $[t]$ he Sicilian youths Helymus and Panopes are accustomed to sylvan life ('adsueti siluis'; picking up 288 'siluae'). The cluster 'Panopes siluis' evokes more specifically 'Pan', the forest deity, while the segment -pes, suggesting 'pes' ('foot'), is especially appropriate for the swift god and for a participant in a foot-race" ${ }^{15}$. Again insisting on the rustic connection here, it is possible to interpret the meaning of the feminine form of ${ }^{*} \lambda \nu \mu \circ \varsigma$ ("millet"),
 ム人́к $\omega v \varepsilon \varsigma$ ह̇ $\sigma$ Өíovav".

We referred above to a clear descending gradatio in the presentation of the runners. From this perspective, it can be understood that with the names of the Sicilians Virgil is evoking various points in the history and geography of the island while treating us to a pun with which these characters have humorous connotations and are made fun of. Helymus, while suggesting something as unathletic and unagile as a plough, evokes such appropriate concepts for a footrace - albeit at the same time parodic - as some forms of the paradigm of eैp $\quad$ о $\mu \alpha$, or $\uparrow \hat{\eta} \lambda v \sigma$ ("step", "gait") and $\dot{\eta} \lambda v \sigma i ́ \eta$ ("way"), or else $\dot{\eta} \lambda v \sigma \kappa \alpha ́ \zeta \omega$, a variant on $\dot{\eta} \lambda \alpha \sigma \kappa \alpha ́ \zeta \omega / \grave{\eta} \lambda \dot{\alpha} \sigma \kappa \omega$ ("wander", "stray", "roam"), but also "shun", "flee from", an idea reinforced by forms like $\eta \lambda \nu \nu \xi \alpha$, from the paradigm of the synonymous verb $\dot{\alpha} \lambda \hat{v} \sigma \kappa \omega^{16}$. From what we have seen so far, Helymus can be assumed to be a character marked by his country ways and by a lack of determination and directness in his gait: a kind of shy, country "girovagante".

In a different semantic field, but one that is not irrelevant, as we shall see presently, this name may also refer us to $\hat{\jmath} \lambda \nu \xi \xi$ or $\eta \lambda u ́ \gamma \eta$ ("shadow"), which would turn the expression (1.323) Euryalumque Helymus sequitur into a real joke (i.e. "[his] shadow follows E."), while the incorporeal nature of a shadow may explain why Virgil decides to use transeat elapsus (1.326) to overturn the $\pi \alpha \rho \varepsilon ́ \lambda \alpha \sigma \sigma$ ' of his Homeric model (Il. 23.382 and 527) ${ }^{17}$. If one looks carefully, from this perspective

The name 'Helymus' combines with Circle and Cavity: in 72 he wreathes his brows with myrtle; and the price he is awarded is a quiver (cf. Hesychius' gloss, $\varepsilon^{\prime} \lambda \sim \mu \circ \varsigma \cdot q u i v e r$ ), encircled with a broad belt of gold ( 311 ff .)". To this should perhaps be added the olive crown (11.308-309), for which the root $\dot{\varepsilon} \lambda \alpha \alpha_{i} \alpha$ may not be coincidental.
15 Paschalis (n. 14) 188, who in note 34, for the Pan - silua connection, rightly refers the reader to Georg. 2.494 Panaque Siluanumque senem (with the recurrence of senex) and to Ecl. 2.31 in siluis ... Pana and 5.58-59 siluas ... Panaque. The rustic nature of these characters had already been interpreted as studium uenandi by De la Cerda (n. 6) 542-543, both in his explicatio and in his nota ad loc., following in turn the interpretations ad loc. of Tiberius Claudius Donatus ("qui essent adsueti siluis perindeque durati ad laborem et digni qui Acesti comites iungerentur, cum ipse quoque uenandi causa iret ad siluas") and DServius("ADSVETI SILVIS id est uenatores").
16 For the limited relevance of vowel length in the etymologising of the ancients, see Varr. 5.6 and cf. Maltby (n. 7) 263 and O'Hara (n. 7) 61-62.
17 De la Cerda (n. 6) 550-551 recalls in his nota ad loc.: "verbum transeo Circi est", i.e. applied to the meta, but not to a runner. Conington (n. 4) 360 ad loc., too, attempts to explain the strange use of the verb in this context: "'transeat' = 'praetereat'. Perhaps we may say that Diores in passing his predecessor might have crossed his path so as to place himself actually before him" (my italics).
the following expression fama obscura recondit is fully adapted to this new ethos of Helymus, as - of course - is his being described as adsuet[us] siluis, the woods being an appropriate place for shadow. Likewise, transeat elapsus could evoke the name Diores understood as $\delta \dot{\alpha}+$ o ópos ("boundary") or else ópó $\omega$ ("see") ${ }^{18}$. This etymology may also explain this character's being left in the shade during the struggle for first place (11.340-347), in which, in addition to Salius, we know of the participation of those who ended up in first (Euryalus) and third positions (Diores) ${ }^{19}$.

Finally, wrapping up all this negativity evoked by wandering, shunning and shade, I believe that it is certainly not by chance that Virgil has chosen to transcribe the name with an initial $H$-, that is, with the aim of evoking the destructive connotation of the well-known lexeme Hel -from the name of Helen (cf. A. Ag. 681-690) ${ }^{20}$.

But let us now look at the name of the second character. The hypothesis Panormes having been rejected, the form most generally transmitted, Panöpesque, might point us to $\pi \alpha v \omega \pi \eta \varepsilon \varepsilon \iota$, an equivalent to adjectives like $\pi \alpha{ }^{\prime} v o \pi \tau \circ \varsigma$ and $\pi \alpha v o ́ \psi 10 \varsigma$ (Hom. Il. 21.397 u.l. $)^{21}$ with the passive sense of "seen by all, fully visible" ${ }^{22}$, as well as to the active $\pi \alpha v o ́ \pi \tau \eta \varsigma$ ("all-seeing"), applied to characters such as the sun (A. Pr. 91), Zeus (A. Eu. 1045), or Argus (A.Suppl. 304, and cf. DSeru. ad Aen. 7.790). The illustrious nature of this character contrasts with the shy seclusion in which Helymus is depicted, and his assimilation to lofty figures of religion and myth becomes clearly charicaturesque ${ }^{23}$.

But this name also hints at an evocation of edible plant life, since it suggests the dialect form $\Pi \alpha v o ́ \psi \imath \alpha$, connected with Пv $\alpha v o ́ \psi \imath \alpha$ or Пv $\alpha v \varepsilon ́ \psi \imath \alpha$, the Athenian

18 See Paschalis (n. 14) 206, and cf. Serv. ad Aen. 5.326 ("ELAPSVS PRIOR"): "satis licenter est dictum".
19 In what is undoubtedly a curious lapsus, Paschalis (n. 14) 206 seems not to see this runner, when he states: "The role assigned to Diores in the race is that of following hard on Euryalus. Diores runs 'just behind' ('sub ipso') Euryalus, so closely that the distance between them almost disappears. The two runners approach the 'very goal' ('sub ipsam finem') together, and if there were more of the 'course' ('spatium') left, Diores would have outrun Euryalus" (my italics): magus Vergilius.
20 See O'Hara (n. 7) 142 ad Aen. 3.295. It might also be relevant to recall the paradigms of $\varepsilon \lambda \lambda \xi /$ $\dot{\varepsilon} \lambda i \sigma \sigma \omega$, which would have a bearing on the idea of circularity already pointed to by Paschalis (n.14) 188.

21 Cf. Call. Aet. fr. 85.14-15, Arat. 258 éró $\psi$ tos, and see O'Hara (n. 7) 32. Compare also the gens name Panotii (uid. R. Maltby, A Lexicon of Ancient Latin Etymologies [Leeds 1991] 448, s.u.) and Isidore's explanation (Orig. 11.3.19): Panotios apud Scythiam esse fenunt, tam diffusa magnitudine aurium ut omne corpus ex eis contegant.
22 Recall Paschalis (n. 14) 188: "Another component of the setting [i.e. the foot-race], in addition to Cavity/Circle and Vegetation, is Sight; the phrase 'ora ... patrum' ('watching fathers') evokes the etymology of 'theatrum' ( $\theta \varepsilon \varepsilon \alpha \tau \rho \rho v$ ) from $\theta \varepsilon \alpha ́ o \mu \alpha t$ ".
23 A new pun arises from the comparison of Virgil's line with the above-cited passage from A. Pr 91 đòv $\pi \alpha v o ́ \pi \tau \eta \nu$ ки́к $\lambda \circ v$ j̀ $\lambda i ́ o v$. Another example of "etymological complementarity" between two characters can be found in the pair Aeneas - Achates: see S. Casali, "The King of Pain: Aeneas, Achates and 'Achos' in Aeneid 1", CQ 58 (2008) 181-189.
festivals held in autumn in honour of Apollo and marked by the offering-up of a pulse stew, whence the interpretation $\pi$ v́ $\alpha$ vov ž $\psi \varepsilon ı v$ ("boiling the bean"), which would make our characters something like the culinary tandem "millet-bean".

There is, however, a third element ${ }^{24}$ to this group of "country bumpkins": Acestes, who had been depicted by Virgil in 5.35-41 as half-savage, dressed in the skin of a Libyan bear, and whose association with his father Crinisus (1.38) presumably alludes to crinis and the associated "bristling appearance ('horridus')" ${ }^{25}$. But in addition we cannot ignore the fact that the name Acestes, apart from other etymological echoes which have already been pointed out ${ }^{26}$, may contain a pun on $\dot{\alpha}$-кєбтós, "not embroidered", "not decorated". It should be recalled that the adjective кeøtós was used by Homer to describe no less than the girdle of Aphrodite (Il. 14.214) and that it was also used antonomastically as a noun to refer to Aphrodite as кєбтov̂ $\delta \varepsilon \sigma \pi$ ótıৎ̧ (Call. Aet. Oxy. 2080.55, cf. A.P. 5.121 .3 [Phld.]), in effect the equivalent of "charm" (see e.g. Alciphr. $1.38 \ddot{\alpha} \pi \alpha v \tau \alpha$ тòv кєбтòv $\dot{\text { uno }}$ ¢ $\omega \sigma \alpha \sigma \theta \alpha \mathrm{\imath}$ ). When the three characters, then, are seen as a trio of boorish bumpkins, the lines take on a special comic force thanks precisely to the use of devices more in line with grand epic style: polysyndeton in -que ... -que ${ }^{27}$, reinforced by the hypermetric nature of the line, and the two-fold characterisation of the young men in accordance with their private life (adsueti siluis) and their social status as comites of a superior character: the senior Acestes ${ }^{28}$.

It might seem, then, that everything falls into place and we can feel happy with the results, but I believe that in doing so we would still not be giving a full explanation of the reading of codex $M$. For it is in the nature of the manuscripts to say much more than they actually state. The reading PANOSPESQ would allow us to conjecture for this name forms such as Panoptes and Panopses, in accordance with the Greek etyma commented on above, but I do not believe this to be necessary at this juncture. I believe, rather, that in this case the codex Vergilianus Mediceus once again contains the correct reading. We have seen that the reading Panöpes could evoke, according to the thesis of Paschalis, the god $\operatorname{Pan}^{29}$ and the pes that is the focal point of the race, while at the same time

24 Observe the cluster (1.300) duo Trinacrii, where a third element is clearly missing. See Paschalis (n. 14) 182.

25 See Paschalis (n.14) 181-182. This character appears later on (5.759) associated to the adjective Erycinus, for the connection of which with ericius ("hedgehog") see J.J. O'Hara, "The Significance of Vergil's Acidalia mater, and Venus Erycina in Catullus and Ovid", HSCP 93 (1990) 335-342 (339-342).
26 See O'Hara (n. 7) 165 ad Aen. 5.718 and Paschalis (n. 14) 181-185.
27 Cf. Ov. Met. 12.459-460 Quinque neci Caeneus dederat Styphelumque Bromumque / Antimachumque Elymumque securiferumque Pyracmon.
28 Following the terminology of O'Hara (n. 7) 59-60 (also 83-86 and 92), within the "clustering" of the introduction of all the runners, lines $300-301$ would constitute an example of "Passage Frame".
29 We should not rule out a link with pannus, which in any of its senses ("spool wound with thread", "abscess" or "the peduncle of a panicle") would maintain its comic effect.
transcribing the Greek form $\pi \alpha \nu \omega \pi \eta \varepsilon เ \varsigma$ and its entire semantic field, in addition to evoking the $\Pi \alpha v o ́ \psi ı \alpha$. But the fact is that the form Panospes would maintain both virtualities intact ${ }^{30}$ and would also be translating the Greek etymon, since os ("face") picks up $\ddot{\psi} \psi$, $\oplus \pi o ́ s$. In short, Panospes would be "he of the face-and-feet-of-Pan" and it is sufficient for us to imagine just such a physiognomy in order to understand the reason for his "visibility"31.

The text would thus read:
tum duo Trinacrii iuuenes, Helymusque Panospesque, adsueti siluis, comites senioris Acestae

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30 Needless to say, a segmentation Panos-pes would justify the interpretation of Paschalis (n. 14) literally:"Pan's foot".
31 Nor should we rule out the possibility that this form opens the segment -spes, which might conjure up the hopes of the unrealistically optimistic runner who pictures himself with ample (Pan-) possibilities which in fact he does not have. Finally, the form Panospes would evoke on a phonic level a Pan-hospes that would necessarily recall semantically the adjective $\pi \alpha \dot{\alpha} v o \rho \mu o \zeta$, with which we opened our considerations here.

